The Musical Tempo

March 22d, '99

Vol. 4, No. 2

DEVOTED TO THE INTERESTS OF THE MANDOLIN GUITAR AND BANJO

W. EUGENE PAGE

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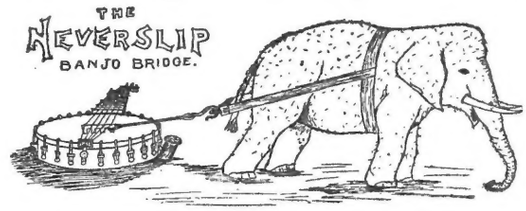

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Parts for 1st Mandolin, 2d Mandolin, Guitar, Banjo, Flute, Octave Mandola, Tenor Mandola, Cello Mandola, 1st Violin, 2d Violin, Viola, Violincello and Piano.

Price each number, Piano part, 15 Cents; any other parts, 10 Cents each.

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We give GRATIS with the Tenor Mandola, Octave Mandola, Viola and Violincello parts a special arrangement in the Mandolin or Violin clef, so that they can be performed by any violin or mandolin player at sight.

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PRICE POSTPAID, 50 CENTS.

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Thirty-two pages of Popular Music arranged in Lansing's best style. PRICE POSTPAID, 50 CENTS.

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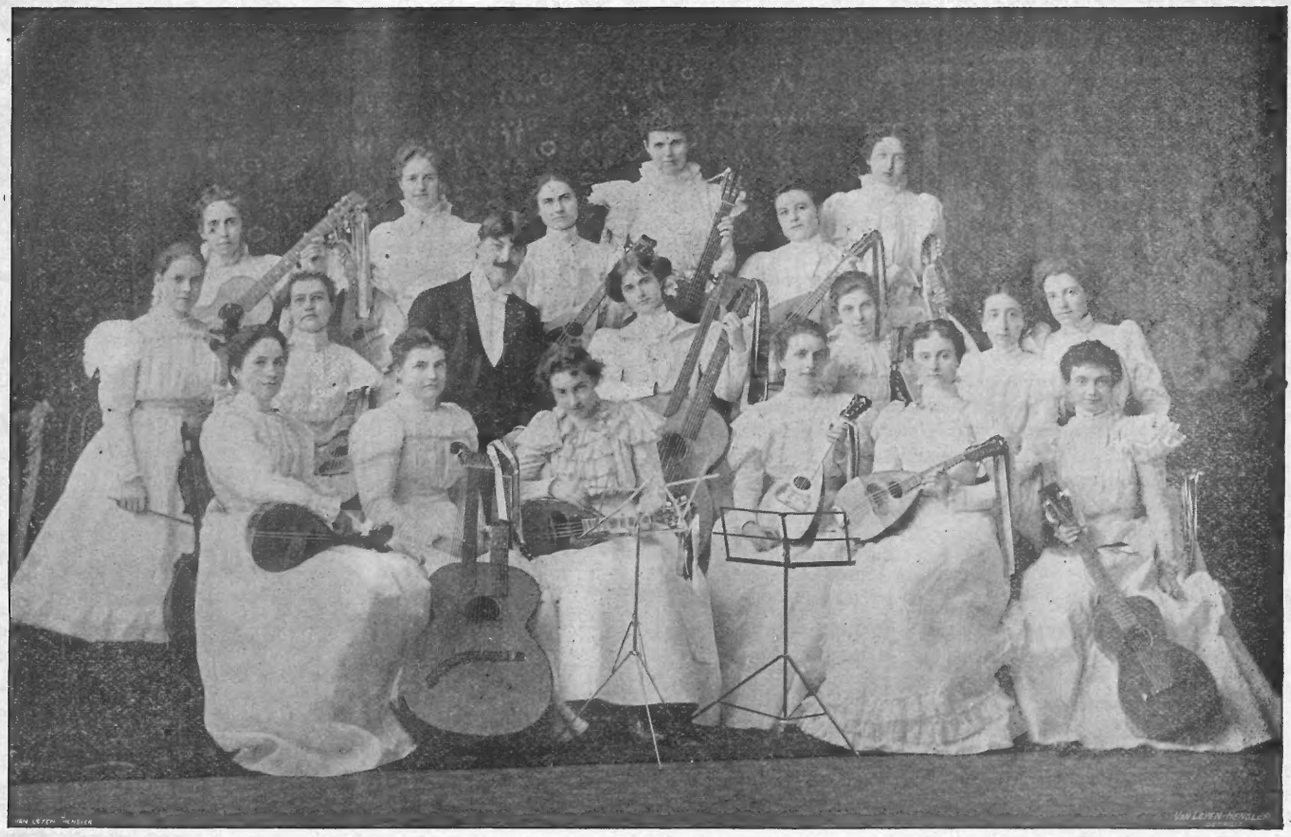
THE MUSICAL TEMPO

VOLUME 4. Subscription Price, Fifty Cents a Year in Advance NUMBER 2.

PHILADELPHIA, FEBRUARY-MARCH, 1899



THE HAMMER LADIES' MANDOLIN ORCHESTRA

W. EUGENE PAGE.

Among the leading artists on the mandolin, Mr. Eugene Page, whose portrait we present, is fast gaining popularity. For more than a year Mr. Page has lived in Detroit, during this time he has been connected with the Hammer School of Music and Languages.

The Hammer Ladies Mandolin Orchestra named for Mrs. D. A. Hammer, director of the Hammer School of Music, was organized November 15th, 1898. The original number of eighteen young ladies rehearsed from that date until January 6th, 1899, when they made their first public appearance. From this time until the close of the season they filled fifteen concert engagements. The instrumentation including eight mandolins, four mandolas, four guitars, flute and cello. Their instruments are of the best, and they play with a full powerful tone. In shading diminuendo, cres cendo and orchestral effects they are one of the best mandolin orchestras on the concert platform. Their appearance as well as their playing is pleasing, always appearing in white gowns. The organization is a social one, including the best society young ladies of Detroit. Their repertoire consists of standard overtures, concert waltzes, selections, and the pretty Spanish and Italian melodies that the Gondoliers of Vienna have made so popular to the lovers of mandolin and mandolin music.

The solo numbers consist of cello, flute, guitar and the mandolin solos by W. Eugene Page.

The cut of Miss Gertrude N. Herrinton in present herewith has for the past two years been associated with Mr. Page as accompanist. She has that rare gift of playing an accompaniment for the mandolin, keeping the piano subdued, yet supporting the instrument in a manner appreciated by every artist.

The *Concert Goer*, of March, contains the following criticism:

In the course of many pleasant conversations with Mr. Page I have learned little concerning himself that I would not have expected from his playing. One fact stands out clearly—he was a well educated musician before he turned his attention to the present instrument of his choice. He began his musical training as a student of the violin. By accident his attention was directed to the mandolin, and he became interested in exploring the possibilities of the instrument. Once started he knew no compromise with his own ambition, but devoted as painstaking and enthusiastic to the one instrument as he had to the other. The result appears plainly enough in his playing. Recently I heard him play a different Fantasia by Alard, almost note for note as it is written for the violin.

The rapidity and perfection of his fingerwork was extraordinary, yet granted the necessary time and patience, mere dexterity on the fingerboard might be taken as a matter of course. The surprising thing in his playing was the quality and variety of his tone. On the mandolin as on the violin "the right hand is the artist." The manifest advantage of the violin over the mandolin being the sustained tone. This defect, which at first sight appears insuperable, Mr. Page overcomes by picking the strings so rapidly and evenly that much of the effect is produced of a continuous strongly vibrant tone. There is still much to be done in acquainting the public with the artistic possibilities of an instrument still comparatively unknown, and Mr. Page will surely contribute his share.

In a recent issue of *Stewart's Journal* there appears a silly and unwarranted attack upon the *Cadenza*, a reputable and influential magazine published in Kansas City, Mo. Stewart's Journal is an inferior publication printed on cheap paper and in no way classes with the *Cadenza*. Stewart used to send me invitations to advertise with him, and his successors are good solicitors, but I have thus far resisted the temptation.—*The Phonograph Record.*

'TIS SAID

Farland never tunes his bass to B.

Classic music must not necessarily be difficult.

Sauer will make a short tour of the principal cities.

Lew Crouch is so busy teaching he rarely finds time to sleep.

Farland will move to Westerly, R. I.

Under the direction of Lansing the Boston Ideals will give the "biggest" concert Boston ever witnessed.

Vess Ossman was missed at Steinway Hall last month.

Fred T. McGrath, of Savannah, will return to Boston in May.

Samuel Siegel made a "big hit" at Brooks & Denton's concert, New York.

L. D. Burford's Trio have been engaged for three months at Mt. Clemens, Mich.

Tod Sloane has a wonderful collection of banjos, mandolins and guitars, and is a clever performer.

CORRESPONDENCE.

To the Editor of The Musical Tempo:

Volume four of the Tempo at hand. I agree with your article "Isn't the Mandolin Musical?"

The leading dancing teachers of this city have been using my mandolin clubs at all of their receptions, and I have a standing contract with Professors Goldenberg, Walker and Robinson to play at their special receptions each month. Professor Goldenberg uses fifty of my pupils at one time, Professor Walker thirty-five, and Professor Robinson, having a small hall, uses twenty. Private dancing parties are falling in line and using my clubs for their dancing parties.

A violinist recently came to my studio to inform me I was ruining the business for legitimate musicians. I replied I was sorry, but my music seemed to be in demand and endorsed by the leading dancing academies, and also that I was going to keep hammering away and do all I could to bring this illegitimate little instrument to the front, and if he cared to assist me all that was necessary was to keep on abusing it. I could ask for no better advertisement.

C. D. SMITH, Chicago, Ill.

CONCERTS.

Frederick J. Bacon has been booked as the star attraction for a big banjo, mandolin and guitar concert, to be given at Worcester, Mass., April 5th, under the management of H. N. Davis. Also for a recital in Ogdensburg, N. Y., the latter part of April. Several engagements in Massachusetts have been booked for the latter part of April. Mr. Bacon ranks deservedly among the foremost banjoists of America, possessing an individuality that gives his playing a speech that appeals to the public and musicians alike.

Since Mr. Bacon's successful appearance at Keith's Theatre, Boston, last fall, his services as a soloist throughout the New England States have been much in demand, while his work, until his Boston debut, was comparatively unknown. Since then, however, he has been constantly winning new laurels in the concert field.

Mr. Bacon's repertoire this season is of a class that appeals to all tastes, and as a concert performer, never fails to please his audience.

A few press comments of his work are given herewith:

"Held his audience spellbound."—Boston Herald.

"Aroused fully as much enthusiasm as noted pianists."—Hartford Courant.

WHICH WAY?

In the organization of a mandolin orchestra there is one all-important question to be considered at the outset. Which way will the work of the club trend public opinion? Will the club be a power for good in the community; will it tend to elevate the status of the instruments from a musical point of view? In a word, will it tend to the advancement of art? Or, on the other hand, will it serve as an argument for those who say the mandolin is not musical? Will it undo the work that so many are laboring strenuously and unselfishly to perform? Or, like the log that Juno sent to the frogs as a king, will it be content to remain supinely inactive, content to jog along as an ordinary, not very good and not very bad, club of "stringed instruments?"

These are questions that should be weighed well, and considered judiciously. No matter what the extent of your club may be, whether it be two members or two dozen; whether it be a string quartette or a full mandolin orchestra, let it be composed of good, sound musician-like material. Let there be no "fakes," no amateurish excuses—persons who are admitted to membership because they belong to a "smart set" or because they take lessons from the director.

If you cannot get up a good club of a dozen almost uniformly good players, cast off the incompetent ones, slash your membership list ruthlessly until you have left only such as are in every sense musicians.

Three competent performers can give a more creditable rendering in trio than when they are handicapped by a half dozen poor and indifferent players.

If you find that your organization is so constituted that you cannot master music better than the average mandolin club players, do not appear in public. Cut off, as I said before, the dead branches, and then work hard until you have attained a sufficient degree of perfection.

In every city where there are several teachers there should be a high grade club of three, four or even more members. Come together, bury petty jealousies, and if you cannot decide in any better way, draw lots for the different positions of importance in the club. Then start out to practice regularly standard music above the plane of the usual two-step and waltz played by most mandolin orchestras.

But you will say "this music is not popular. It would not pay." Perhaps not. But court a class of patronage that will make it pay. Get out attractive advertising. Play for nothing for a few big church or society benefits. Send out circulars to those for whom you played while your work is fresh in their minds, and solicit their patronage. You will get it. And you will find that in every assembly of educated people there are, at least, a few who will appreciate really fine music, and that these few dominate the opinion of the rest of the fashionable mob.

There is a great flurry and revival of interest in the mandolin when a virtuoso gives a recital in a community. People say: "I never thought the mandolin could be made to produce music like that." Then in a few months Professor Dedeaghesy gives a pupils' recital at which his "Star Mandolin Club" appear. What is the result? A few good players and many bad ones twang away at some cheap composition, out of tune, out of tempo, and out of everything that the virtuoso claimed for mandolin music. And the general public goes forth and does not think much one way or another, and a musical critic praises the "club" for its excellent work, and the few among the masses who love good music and whose opinion is respected, become prejudiced against the instrument, and help to swell the cry of the ultra-conservative musicians: "The mandolin is not truly musical."

And whose fault is it? Let us admit that we are much to blame for the abuse heaped upon our favorite instrument. Let us realize this, and then let us seek to make amends by striving to attain a perfection that most musicians consider impossible for us. Like Cyrano, who "aimed at a star, but was forced instead to cull a wayside flower," let us aim high, even though we shall never gain what we work for.

The virtuoso plays for one night, but the good mandolin club endures as a power for good in a community so long as it maintains its work up to an artistic standard.

JOHN A. FOOTE, Archbald, Pa.

PUBLISHERS' NOTES.

The passport to success is merit; see that your compositions possess this essential point.

Send for our latest catalogue of music. It contains lots of good things for mandolin, guitar and banjo.

In writing advertisers it only takes a little more ink and a few seconds to tell them you saw their "ad" in the Tempo.

Mandolin players write that they find Signor Pettines "Impromtu" an interesting and beneficial study, as well as a brilliant concert number.

"Like a Lovely Rose," by G. Muder, is a beautiful composition for mandolin club. It is so arranged that it can be played effectively as a solo. See his advertisement.

After being asked by a young lady "if he played ragtime," the professor turned to catch the drummer, requesting him to get out some of Wagner's music.

The talent of success is nothing more than doing what you can do well, and doing well whatever you can do, without a thought of fame.—Longfellow.

"A man once into business went
And for advertising said, I'll never spend a cent.
Nobody knew he had a thing to sell,
Until, to sell him out, the Sheriff advertised him well."

If not as represented, return it immediately and I'll refund your money. This is the substance of Walter Stearns' ad. Look over his list of music in this issue, and give him a trial; his offer is only good for a few days.

Valentine Abt has just published his latest composition, "Golden Rod," for mandolin. It is odd, original and pretty, and is sure to please. See his advertisement.

The Hazen Publishing Company, of Chicago, supply anything published in mandolin music. If you have any trouble in securing a selection, give them your order. Their catalogue can be had upon application. See their ad.

The "German Patrol," by Eilenberg, has been arranged by John H. Williams, and published by Henry White, of Washington, D. C. It is having quite a sale, which can be attributed to the melody and excellent arrangement by Mr. Williams.

We still have a few teachers and players that cannot break themselves of the habit of writing every two months for a sample copy of the Tempo, instead of sending us fifty cents for their subscription. Surely the Tempo is worth fifty cents to anyone interested in the mandolin, guitar or banjo. We have several of these bi-monthly customers checked on our list, and we beg to advise them that unless cash accompanies their future orders no attention will be given them.

The Musical Tempo

Published Bi-Monthly by

EDWARD A. MEYER,

3439 Marshall St , Philadelphia, Pa., U.S.A.

EDITOR - - - - - - ALVIN BUDSEIGN

Price, - - - - - 10 cents per copy

Subscription Price, - - 50 cents per year

Foreign Subscription, - 75 " " "

Entered in the Philadelphia Post Office as second-class matter.

Payment for THE MUSICAL TEMPO should be made by a Post Office Money Order, Bank Check, Draft, or an Express Money Order. When neither of these can be procured, send the money in a registered letter. No stamps taken.

Subscribers desiring their address changed should give their old as well as the new address.

Advertising Rates furnished on application. Copy of advertisements must reach us no later than the fifth of the month. Change of advertisements should reach us by the first of the month.

THE MUSICAL TEMPO is devoted exclnsively to Music, and particularly the Mandolin, Guitar and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

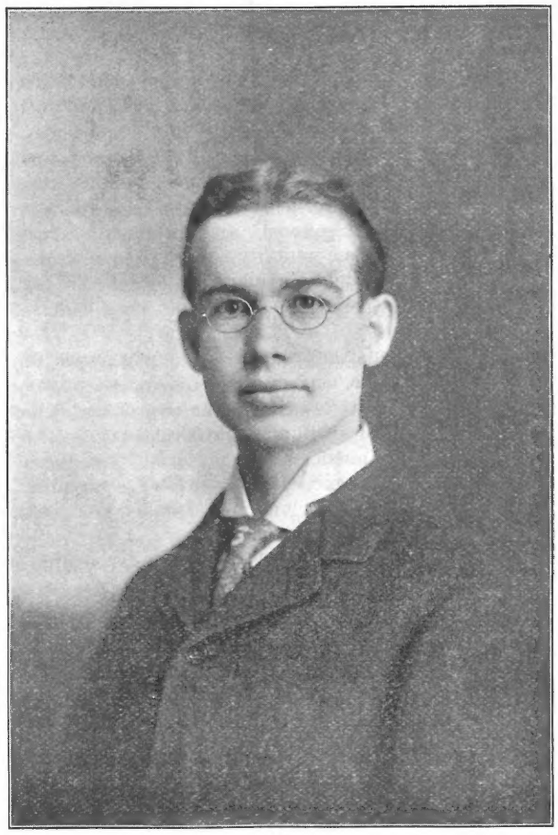
PHILADELPHIA, March 22, 1899.

EDITORIAL.

Every student of the mandolin, every club leader and every teacher should follow up the interesting subject: "First Steps in the Study of Harmony," by R. M. Tyrrell. To those wishing to study the subject we would advise subscribing to the Tempo and filing each number.

Several manufacturers and publishers have written us that our advertising rates are higher than one or two other journals. This may be true. But, if you do not receive any results, advertising is dear at any price. Advertising, attractively gotten up, and well placed, is profitable. A pair of shoes can be bought for five dollars, and also as low as one dollar. The chances are ten to one that the five-dollar shoe will outwear ten pair that cost one dollar.

Owing to the continual flow of advertising being received, we are obliged to increase the size of Tempo four pages. The Tempo began with sixteen pages; its second volume was increased four pages, and now, in order to accommodate advertisers and find space for the many articles received, we increase it four more pages, making its present size twenty-four pages. Our advertisers write us it pays to advertise in the Tempo, and our subscribers that they would not be without the Tempo.



CHARLES ALEXANDER.

Mr. Charles Alexander, whose portrait is given herewith, was born at Woodville, Ohio, in 1875. At about the age of seventeen he began the study of the mandolin, taking a few lessons from a strolling musician, and afterwards being obliged to struggle along by himself, spending all his evenings and spare moments on his chosen instrument. Thinking his progress could be hastened, he journeyed to St. Louis and placed himself under the masterly instructions of the celebrated William Foden. Under Mr. Foden's care his progress was especially noticeable, Mr. Foden being particularly impressed with the talent he had to work upon, and predicted for Mr. Alexander a bright future as a mandolinist. This is verified by Mr. Alexander's arrangement of the "Red Sarafan," which we present in this issue of the Tempo. Returning to Fort Wayne, Ind., (his present location), his artistic performances of difficult compositions surprised the musical critics and musicians, by whom he is held in high esteem. Mr. Alexander confines himself almost exclusively to the rendition of classics, and his renditions are decidedly clever. Besides a clever performer on the mandolin he is a thorough musician. The Alexander Mandolin Orchestra, of which he is director, is looked upon as one of the best organizations in the West, their performances in the surrounding cities being highly spoken of. As an instructor his services are much sought for, having under his care the mandolin and guitar department of the Fort Wayne Conservatory of Music. The annual recitals given by his pupils, being considered one of the musical events of the season. Mr. Alexander is also employed as organist at the West Jefferson Street Church of Christ.

His compositions, while not numerous, are of a high order technically as well as musically, and bespeak careful study.

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THE FIRST STEPS IN THE STUDY OF HARMONY.

No. 3.

By R. M. TYRRELL.

(From a work now in preparation.)

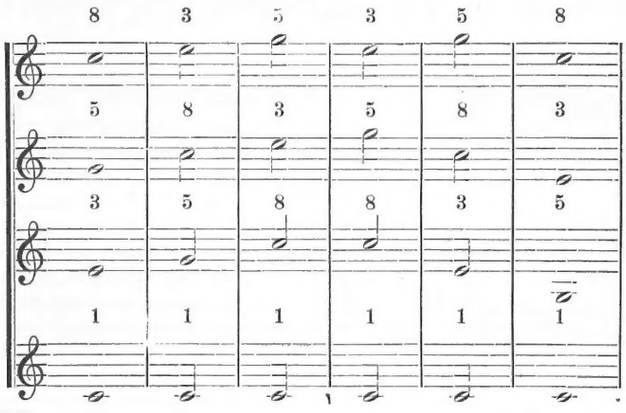
THE DOMINANT SEVENTH CHORD.

The pupil having now learned the three major triads of each scale, and the notes to which they can be applied as an accompaniment, will improve his harmony further by the use of a new class of chords, i. e. sevenths.

A chord of the seventh can be formed by adding a minor third (3 half tones) to any triad, but there is in each key a seventh chord, which has its fundamental note on the fifth of the scale. It is called the dominant seventh chord, and this chord is the one with which we will deal at present. In the key of C, taking G the fifth note as "one," we add B3, D5, F7, and for brevity we will call it G7. If in the scale which has been harmonized in triads this new chord is placed at the seventh degree of the scale a decided improvement is the result.

Before showing how the knowledge obtained so far can be applied to examples written for mandolin quartettes or clubs, it is necessary to learn the various positions in which the notes of any triad or seventh chord can be placed. In order to present this properly we will make a score for four voices, or instruments. The upper voice will be the soprano; next the alto. The third will be the tenor, and the lowest the bass. The number of each note must be written over it. This is the arrangement:

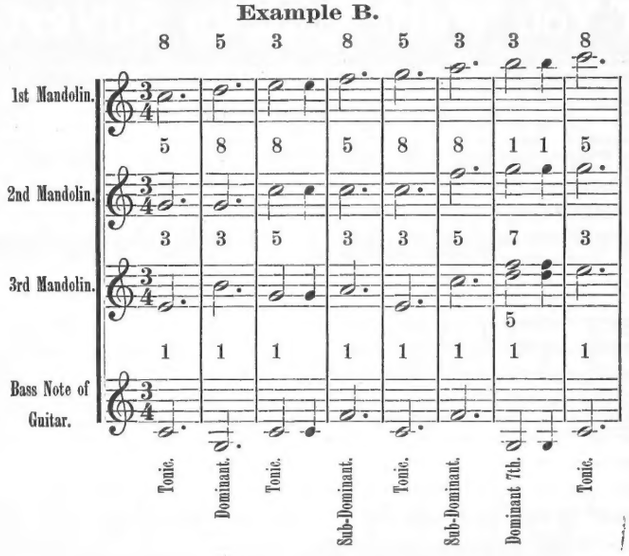
Example A.



Any interval of the triad may be doubled, that is appear in two different voices at the same time. The note best adapted for doubling is the fundamental, the note from which the triad or seventh is built; next in order comes the fifth; last of all the third; in many cases the latter interval must not be doubled at all. The pupil will readily understand that there can be nothing gained by doubling any note at one pitch, unless the peculiarity or difference in the doubled voice produces a contrast.

We will now reharmonize the scale for four voices, or instruments, namely, first, second and third mandolin, with the bass note of the guitar, and it should appear like the following example; write it also in G, D, A, E and F:

Example B.


8 5 3 8 5 3 3 8
1st Mandolin.
5 8 8 5 8 8 1 1 5
2nd Mandolin.
3 3 5 3 3 5 7 3
3rd Mandolin.
5
1 1 1 1 1 1 1 1
Bass Note of Guitar.
Tonic. Dominant. Tonic. Sub-Dominant. Tonic. Sub-Dominant. Dominant 7th. Tonic.

It often happens that, for reasons explained later, some interval of the dominant seventh chord is omitted. It must not be the seventh of the chord, as that is the interval which gives the chord its character.

(TO BE CONTINUED.)

PROGRESSIVE TEACHERS.

By G. E. WILLEY, Grand Rapids.

The teacher that is progressive, the one that always has an answer that has the intuitive sense of what the pupil wishes to understand, is the teacher that has more than one idea. The one that has but one idea and thinks their method (if such it may be called) the only one, is the person that has never looked father than their own way of teaching. If one wishes to expand their ideas and see how little they know of explaining things in a comprehensive way, let them peruse other methods, not only methods of their particular branch, but methods of all branches of musical instruments, etc.; for instance, pick up most any Normal singing book (or course if you wish) and look at the preliminary instructions, and you will be pleased at the way those old teachers of singing classes answer the questions you are asked to answer every day. The reason is, they are required to teach a conglomerate mass (so to speak) and, as a consequence, their explanation is, of a necessity, very plain, and (again) by looking through these books you will be surprised at the ideas you may glean from them.

Now, if one wishes a model to teach from, (or rather) a model for a system that is progressive, look through Arban's cornet instructor and notice carefully that one does not "progress" by giant strides, but by one note at a time. I don't mean that one should use this book for their instructor, but should keep in mind the system of steady progression, and apply the same to their particular instrument or branch.

There is a great deal that could be written on this subject, but I merely wish to call the teachers' attention to the necessity of looking around you a little. The writer has often seen some very valuable advice in singing books, piano, organ, violin instructors and the like. It is by studying many other works that one gets their ideas expanded, and is valuable returns for the pains.

If You Want Results Advertise in THE TEMPO. *Rates on Application*

PUBLISHER'S NOTES.

Lovers of good music would do well by turning to F. Gilman & Co.'s advertisement which appears in this issue, as the compositions offered are excellent, and especially so when arranged by W. J. Kitchener.

Walter Jacobs, of Boston, is the publisher of over 250 selections for mandolin, guitar and banjo. He advertises a small number of his large catalogue herein. Send for his catalogue and mention the Tempo. His guitar music, without a doubt, is of the best to be had anywhere.

Van L. Farrand's new composition, "Dance of the Phantoms," for banjo and piano, has proved as much a winner as his mandolin club music. There are no technical difficulties to speak of, and we see no reason why it should not become popular, as all of Mr. Farrand's compositions are especially pleasing.

George B. Jennings & Co., of Cincinnati, Ohio, whose half-page advertisement appears in this issue have a very tempting offer, and it would be well to turn to their advertisement as such compositions are not found every day. Their publications are well known for their musical merit, and does not require any further mentioning.

A list of Samuel Siegel's mandolin solos are also given. Mr. Siegel's work is well known throughout the country, and his compositions are in keeping with his artistic performances. His compositions present beautiful modulating effects of harmony that will, beyond a doubt, astonish even the most critical and advanced performer. His compositions should meet with a most hearty response and find their way into the repertoire of all artists.

Valentine Abt and his manager, Mr. Neubauer, are busy booking engagements. Mr. Abt's advertising matter this season is indeed attractive and assists largely in securing representative audiences. A number of new selections have been added to his repertoire and his playing this year is said to be better than ever. If you find the interest in the mandolin not what it should be, engage Mr. Abt, it will help to increase your business, and awaken interest in the mandolin.

Lyon & Healy's full-page ad is of interest to all teachers and students of the mandolin, guitar and banjo. Arling Shaeffer's Banjo Instructor, which has recently been published, is unquestionably a successful guide to banjoists. The theoretical part of it is entirely free from the dry, prosy methods generally used in instruction books, and contains also some thirty solos, consisting of marches, waltzes, shottisches, mazurkas, etc., all new, written especially for this book.

The Elias Howe Company, of Boston, give gratis with the tenor mandola, octave mandola, viola or violincello parts, a special arrangement in the mandolin or violin clef, so that they can be performed by any violin or mandolin player at sight. They have just issued a new series of club music, arranged by George L. Lansing, splendidly harmonized and so arranged that any combination of the instruments may be used with good effect. A list of their club music will be found in their half-page "ad," and mandolin club leaders would do well to look them over. A mandola method, by Lansing, has also been recently published.

MISS GERTRUDE N. HERRINTON.

AMONG THE PLAYERS.

J. J. Derwin, of Waterbury, Conn., is hard at work drilling an orchestra of thirty pupils and several clubs to assist at his annual concert to be given April 27th. Valentine Abt has been engaged as the star attraction. Under Mr. Derwin's management Mr. Abt will be greeted by a large house, as the entire capacity of the hall has been disposed of. Mr. Derwin regrets not engaging a larger hall, as he is confident it could be filled.

The Wesleyan Mandolin and Glee Club are preparing for their Easter trip. The club has been booked for two weeks, and will go as far south as Yonkers, N. Y. Mr. Hickel, the club's able leader, has brought the club to a high standard, their playing being like that of professionals.

CULLEN & COLLINS.

Cullen & Collins have been frequent visitors in Philadelphia the past month, having been engaged to play for the Gamophone Company. Their records have proven the best ever made of banjo playing; so great has been the demand for them that they have been compelled to visit Philadelphia twice in the past month, making records for the Gramophone. Cullen & Collins seem to know what class of music is best adapted for Gramophone records, which is proven by the demand for them. A wonderful record was recently made of Mr. Cullen's "Git Together." Mr. Cullen's "Twin Star" march is in great demand by banjoists. It is being played by Ossman, Lansing, Brooks and Denton, Baxter, Bacon and many other noted banjoists. Cullen & Collins are a clever pair of banjo players, and gentlemen, and we regret are not residents of the Quaker City.

HERE AND THERE.

A number of the most prominent ladies and gentlemen in Amityville, L. I., have formed a mandolin orchestra, and have succeeded in securing the services of such a well known and experienced teacher as Mr. R. M. Tyrrell, of New York city. Under his able instruction there can be no other outcome, but success. We heartily wish it, and will keep ourselves posted on all its doings.

SONG OF THE WAVES.

Guitar.

10 Cents.

Introduction.

Andante con moto.

By WILBUR N. WINANS.

THE RED SARAFAN.

OLD RUSSIAN MELODY.

Andantino quasi allegretto.

Transcribed by
Charles Alexander.

Copyright 1899 by Edward A. Meyer. &Co.

Subscribe for THE TEMPO, 50 cents a Year

MUSICAL MERCHANDISE.

Louis F. Wright has just issued a revised catalogue of his peerless strings. If you want the sole agency for a good string address him, Winsted, Ct.

For volume and purity of tone Valentine Abts' silver wound D and G mandolin strings are unexcelled. Read his advertisement in this number.

C. H. Walton & Co., of Trenton, manufacturers of the Richardson wrist guide and tail piece for mandolins, since placing it in the hands of jobbers, are behind in orders for it.

Every banjoist who is on the lookout for a good and reliable bridge should communicate with F. J. Bacon. His advertisement appears in this issue.

Frank Z. Maffey continues to have a large demand for Palmer's Perspiration Pomade. This is just what the performer who is troubled with perspiring hands is looking for. Look up his advertisement in this number.

Odell's strings are always reliable, banjoists after giving their bass string a trial, use no other. A sample can be had by mailing ten cents in silver to H. F. Odell & Co., 165 Tremont street, Boston.

Samuel Siegel, the mandolin virtuoso, writes Arling Shaeffer that no mandolin pick in the market gives him such general satisfaction as the "Star," and that they are precisely the size and shape desired.

H. A. Weyman & Co., manufacturers of the "Keystone State" mandolins, guitars and banjos have recently added several new styles to their catalogue, which are said to be the handsomost ever manufactured by their house. They report their sales since the holidays far in advance of last year, which was the busiest experienced by them.

Business with Graupner & Meyer, the well known manufacturers of mandolins and guitars, has been beyond expectations, taxing the utmost capacity of their factory. Their goods are in great demand, and are being used and endorsed by the leading professionals. They have just issued a handsome catalogue containing portraits and testimonials of the leading artists. Send for it.

Banjo Recital.

The course of entertainments at the Y. M. C. A. are invariably of a high rank, and so was the banjo recital last night by Mr. Alfred A. Farlan, of New York, the banjo vituoso. There was a large audience and he treated them to a programme of classic music by eminent composers. There were fourteen numbers on the programme, but so highly appreciated was the player's artistic performance on his banjo that he was encored after every selection. Among the selections was "Variations of My Old Kentucky Home," arranged by Mr. Farland himself, and it was superbly rendered. He also played "Dixie," and caused the house to storm with applause.

Mr. Farland is a banjoist of the most wonderful genius and skill. While he is playing a solo, it is hard to realize that he is not accompanied by two or three more players.

His recital met with high appreciation and he will always have a good audience if he should reappear in our city.—Wilmington (N. C.) *Messenger*, Feb. 4, '99.

The Personification of Excellent Music at Mills Hall.

Prof. Alfred A. Farland, of New York, who gave a banjo recital in Mills Hall last evening, is without doubt a master performer.

The selections played seldom are heard from an instrument of that kind, and some of the sweetest music ever heard in Mills Hall by an enthusiastic audience, was listened to with great attention. —*Morning Herald*, Gloversville, N. Y., March 8, '99.

Farland played the following dates since March 1st:

Gloversville, N. Y., March 7; Canajoharie, N. Y., 8; Johnstown, N. Y., 9; Union Springs, N. Y., 10; Toronto, Ont, 14; Joliet, Ill., 15; Kewanee, Ill., 16; Omaha, Neb., 18; Havelock, Neb., 21; Stockton, Kan., 23; Sedalia, Mo., 25; Russellville, Ky., 27; Aurora, Ill., 29. Booked for Cincinnati, Ohio, April 3; booked at Philadelphia, Pa., April 17. Probabilities for May—Auburn, N. Y., Fort Plain, Amsterdam, Jersey City, N. J.; Providence, R. I.; Halifax and points in Nova Scotia.

The Wyoming Music Company, of Wilkes-Barre, Pa., in order to introduce their music, offer ten banjo solos for one dollar, and guarantee every one a gem. Among the list that appears in another column will be found a number of good teaching pieces, and some excellent concert numbers by Dan'l Acker. This is a rare offer, and every banjoist should take advantage of it.

William O. Barnwell. formerly of Atlanta, Ga., has removed to Chicago, where he is devoting much of his time to publishing. His arrangements of the classics for mandolin are being played by the leading artists. He has just issued "Fast Mail," by Pomeroy, for mandolin club. He has also just issued a new catalogue, which can be had upon application.

W. H. Teasdale, the popular and genial teacher, of Savannah, Ga., is having marked success as a composer and publisher. His music is thoroughly up to date, having catchy melodies that make them popular. A number of his compositions are advertised in this issue of Tempo. Any three of his mandolin club music can be had for fifty cents.

Claude S. Minter, of Little Rock, advertises his music in this issue. Mr. Minter writes that it has been exceedingly cold in the West this winter, but it does not seem to effect the run he is having on his music, especially his "Bass Solo Waltz" for banjo, which is having a large sale.

Rogers & Eastman have sustained the high standard of their mandolin music by publishing two faultless arrangements for mandolin club of "Erminie" and "Flotte Bursche." They have been admirably arranged by Cleveland's popular mandolinist and teacher, Mr. Dillebar, and should be among every club's repertoire.

Mr. Farland's Wonderful Performance.

Last night at Temple Opera House Mr. Alfred A. Farland gave on the banjo the most artistic and high-class musical performance ever given in Palestine.

Mr. Farland is all that he is said to be and more, his technical skill is wonderful, his interpretation is that of a master, and his music magical. He has lifted the banjo to the level of the king of instruments, the violin.

In addition to his regular programme he played by request a Beethoven Sonata and variations of "My Old Kentucky Home." His encore included a beautiful arrangement of "Dixie," the song of the South.—Palestine (Texas) *Daily Advocate*, Jan. 17, '99.

A FINE CONCERT.

The entertainment, comprising a most enjoyable musicale, that was presented before a large and appreciative audience at the Y. M. C. A. Hall last evening, under the auspices of the Melba Mandolin club, was a most artistic success. Under the leadership of Herbert Sanders the club members, Ed. Jones, Eugene Smith, William Booth, Stanley Parker and William Sanders, have made great progress in their musical specialties, and every selection rendered by the club last evening was heartily applauded. The work of the club was indeed creditable in every respect.

Signor Pettine was, of course, the stellar attraction of the evening, and his rendition of many of the most difficult compositions displayed the master qualities he possesses.

New Music

Publishers sending us music to be entered in New Music column must invariably write their name on wrapper, enclosing slip marked "New Music," in order to receive prompt attention.

BROOKS & DENTON, Publishers, New York City.

"I Love You my Love I do," vocal. David Reed..... .50
"My Rainbow Bride," vocal. Ignacio Martinetti..... .50
"Colonial Girl Waltzes," piano. Chas Van Baar..... .50
"Varsity March," piano. Chas Van Baar..... .50

THOS. GOGGAN & BRO., Galveston, Texas.

"Roosevelt's Rough Riders," piano. L. H. Haaren.....
"Lord, with Thee will I take refuge," piano. August Schemmel.....
"Battle of Santiago," piano, Joe S. King.. ....
"On to Porto Rico," piano. W. C. Coleman.....

ROBERT W. GRIFFITH MUSIC CO., Little Rock, Ark

"Dewey's Crane Walk," 2 banjos. C. S. Minter.....

J. FISCHER & BRO., 7 Bible House, New York.

"Christ is Risen," voice. V. Hammerel.....
"My Hope, My All, My Savior," voice. J. Wrigand.....

A Letter to MANDOLIN PLAYERS

By VINCENT LEON.

I wish to call the attention of Amateur and Professional players to my series of Mandolin publications—classic and popular.

The music is carefully fingered and arranged so as to enable the player to execute the most difficult passages with ease and grace—without losing the fulness of tone which makes them pleasing to the player as well as the listener.

I have also published four books of Mandolin Duets and a book for Mandolin and Guitar. Local teachers take kinkly to these publications, as they are saved the task of correcting and re-marking passages—a common annoyance in other works

My orchestra album should be in the hands of all amateur and professional clubs Each part is separate, i. e.: 1st Mandolin, 2d Mandolin, Guitar, &c. Send for catalogues and price lists, to the publisher, CHAS. W. HECD, 313-315 Fulton St., Brooklyn, N. Y.

SIGNOR PETTINE'S Latest Compositions

"Impromptu," mandolin duo - .50
"Cradle Song," mandolin and piano, .50
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Brilliant Compositions for Concert Use

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GUITAR
BANJO

In order to make room for a large special importation of Strings, we will close out an excellent grade of Mandolin, Guitar and Banjo Strings at the following low prices.

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E or 1st, silvered, per dozen 15c
A or 2d " " 15c
D or 3d, wound " 35c
C or 4th " " 45c
Complete set, 8 strings 25c

GUITAR STRINGS

E or 1st, gut, good quality . . . . . 3 for 25c
B or 2d " " . . . . . 3 " 25c
C or 3d " " . . . . . 3 " 25c
D or 4th, wound on silk . . . . . 4 " 25c
A or 5th " " . . . . . 4 " 25c
E or 6th " " . . . . . 4 " 25c
Complete set, 6 strings 50c

BANJO STRINGS

B or 1st, gut, good quality . . . . . 5 strings for 25c
C or 2d " " . . . . . 5 " 25c
E or 3d " " . . . . . 5 " 25c
A or 4th, wound on silk . . . . . 5 " 25c
E or 5th " " . . . . . 5 " 25c
Complete set, 5 strings 30c

A trial order of the above priced strings will convince you of their excellence. We guarantee that you will be pleased.

GOLDEN ROD (National Flower) A BARCAROLE.

This piece has met with such pronounced success that it has become necessary to arrange it for the following instrumentation.

Piano Solo 50c
Mandolin Solo 40c
Mandolin and Guitar 50c
Mandolin and Piano 50c
Two Mandolins and Guitar, 60c
Two Mandolins and Piano, 60c
Guitar Solo 40c
Banjo Solo 40c
Two Banjos 50c
Banjo and Guitar 50c
Two Banjos and Guitar, 68c
Banjo and Piano 50c
Two Banjos and Piano . 60c
Guitar Duet 50c

These arrangements playable in any combination.

Send either cash or Postal Money Order.

VALENTINE ABT, 244 Fifth Avenue, Pittsburg, Pa.

SERENADE—REVERIE

"Like a Lovely Rose" for 2 mandolins and guitar (double notes "cued" in 1st mandolin part makes it a splendid solo with guitar) one of the prettiest compositions ever written for these instruments, "runs" and solos in guitar part lovely melody, sure to please. Very easy, yet good, **75c.**

Fantasia "Forget Me Not," solo and duett for 1 mandolin, melody, chords and accompaniment on one mandolin, a beautiful solo, brilliant, effective, quite easy, designed for players of medium ability, fine for teaching, sure to please, **50c.** Mandolin solo, duet and trio, for 1 mandolin. valse Fantasia "April Bloom" (G string tuned to A increases brilliancy of instrument). Andante introduction as a trio for 1 mandolin, beautiful, fine modulation, "harmonic tones" introduced, lovely valse movement, melody, down strokes G (A) string, accompaniment D, A, and E strings, 2d movement, note perpetuo brilliant. Trio is a duett for 1 mandolin, melody down stroke, accompaniment in chords constant tremolo, brilliant finale, great solo for concert work, yet moderately easy, sure to make a "hit," **75c.,** sent post paid on receipt of price Send money order (no stamps) **G. MUDER** (Mandolin Virtuoso), **Box 375, Auburn, N. Y.**

176 Mandolin, Banjo and Guitar Players

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MANDOLIN ORCHESTRA

The "Star-Wano" Collection

Dallas March,	9	instruments and piano,	$1.30
Golden Waltz,	10	" "	1.50
Inter Nos Two Step,	9	" "	1.30
Kokosing Two Step,	9	" "	1.30
Papillon Rose Valse,	10	" "	1.80
Palomita Waltz,	9	" "	1.40
Tuyo Siempre Waltz	9	" "	1.40
Vienna, Ever Vienna	7	" "	1.10

Finest collection for Mandolin Orchestra published. Any instrumentation sold in any combination to suit. Any sample Mandolin Solo, including one silvered diamond string, mailed on receipt of 10 cents. Mention THE MUSICAL TEMPO when writing.

The E. B. Guild Music Co.
TOPEKA, KANSAS

PALMER'S Perspiration POMADE

Notice Musicians. — All who are troubled with perspiring hands should try this wonderful discovery, **Palmer's Pomade.**

The artist before rendering a solo, the student while practicing will find this Pomade a magic charm. This preparation is perfectly harmless. **Sample bottle 25 cents. Agents Wanted.**

FRANK Z. MAFFEY, Sole Agent

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BANJO MUSIC

FOR 1 OR 2 BANJOS

Arranged by G. L. LANSING

1.	Up the Street March, by R. G. Morse,	.30
2.	African March, Ramsdell,	30
3.	Life on the Congo Schottische, Ramsdell,	.40
4.	Onward March, composed by G. L. Lansing,	.30
5.	Naragansett Schottische, composed by G. L. Lansing,	.30
6	Our Colored Troops March, Ramsde l,	.30
7.	Overland March, By R. G. Morse,	.30
8.	Red, White and Blue March,	.40

Nos. 1, 2, 3, 6, 7 and 8 published for mandolin and guitar.

The Ramsdell Music Co.
Music Hall, Boston, Mass.

GAD ROBINSON'S

New Music for Banjo and Clubs

Merry Maidens' Galop	50
On the Banks of the Hudson, Waltzes	.40
Beston Techs March	.30
Golden Klondike, Song and Dance	.30
Ethiopean Medley, Overture	.60
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Send for complete catalogue, over 300 pieces

GAD ROBINSON, *Publisher*,
170 TREMONT ST., BOSTON.

P. S.—Any one ordering 50 cents worth of music I will send them, complimentary, two nice pieces.

Select Your Mandolin Solos

FROM THE FOLLOWING:

Cradle Song (duo), arr. Valentine Abt	.30
Cradle Song, Mandolin and Piano, arr. Valentine Abt	.50
Cradle Song, Mandolin and Piano, arr. Signor Pettine	.50
Impromtu (duo), Valentine Abt	.50
Impromtu (duo), Signor Pettine	.50
Valzer Studio (solo), Signor Pettine	.60
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Intermezzo, Mandolin and Piano, arr. Valentine Abt	.50
Cavatina, arr. J. W. McLouth	.40

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Artistically Arranged

Intermezzo, arr. Fred. C. Meyer,	.30
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Shepherd Boy, arr. Carrol McAfee	.30
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Morning Star Waltz, O. R. Kraft	.40
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Julia Waltz, Banjo Solo, fine	.30
Superior March, " "	.30
Rose Schottische, " catchy and easy	.30
Camp Columbia March, Mandolins and Guitar—a great hit—very catchy—all the rage	.40
Sweet Thoughts, Mandolin and Guitar, fine	.40
Affaire D'Honneur, Mandolin and Guitar, fine	.40
Dreams, Waltzes, Mandolin and Guitar	.40
Concert Waltzes, very fine	.40
Mandolin or Banjo Solo	.30
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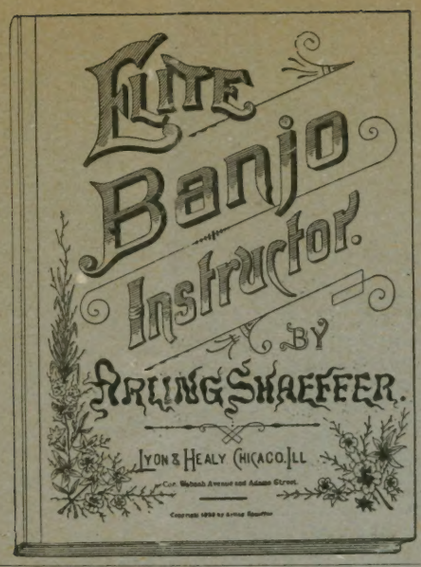

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